

Entertainment-wise

T. S. Eliot To Read Own Poetry At Kresge

Kresge Auditorium will resound to the free verse of T. S. Eliot as he reads and comments upon it in person, Wednesday, Dec. 13 at 8 p.m. The Lecture Series Committee is bringing this noted poet and literary critic to MIT, and is offering free tickets to MIT students and faculty on Monday, Dec. 11 in the lobby of Building 10. (Where else?)

A special Young People's Concert of "The Messiah," old Christmas favorite, will be presented this coming Saturday, Dec. 9 at 2:30 in the afternoon. Prices will be less than those for the other two performances, at 3 o'clock Sunday afternoon, Dec. 10, and at 8 p.m. Monday evening, Dec. 11. Dr. Edward Gilday conducts the Handel and Haydn Society in this event.

Bad news about Storyville which, due to the tremendously high prices of attractions and lack of interest in jazz in Boston, closed Dec. 3. From the management: "We have tried everything we know to keep a jazz nightclub running in Bos-

Joan Of Arc Legend Coming To B.U. Theater

"The Lark," Jean Anouilh's telling of the Joan of Arc legend being presented at Boston University Theatre Dec. 7, 8 and 9, is a series of vignettes in which the story of Joan is "seen rather than talked about," according to director John Ransford Watts, assistant professor at the University's School of Fine and Applied Arts.

"It is neither a religious play, nor a political play—and 'Joan' can be both—but a play about man, and about right and wrong," he added. The play will be staged in a multilevel set using changes of lighting and shifts of playing level to vary the scene.

Anouilh's Joan is a fragile girl armed with but one mighty weapon—her absolute faith in her "voices"—as played by Julie Harris in the Lillian Hellman translation and adaptation of "The Lark" produced on Broadway in 1955.

At Boston University the role is taken by Kathleen Sullivan, who created the role of Agnes in the James Forsyth version of Ibsen's "Brand" given its world stage premiere earlier this year at the University.

"Eroica" To Play At Kresge

The MIT Symphony Orchestra, John Corley conducting, will perform Beethoven's "Eroica" Symphony, the Hary Janos Suite by Zoltan Kodaly, and Saint Saens Introduction and Rondo Capriccioso in a concert at Kresge Auditorium on Saturday, Dec. 9, at 8:30 p.m. Dennis Johnson, concertmaster and a senior in electrical engineering at MIT, will be the solo violinist in the Saint-Saens work.

Tickets are \$1 and will be sold at the door. (Members of the MIT community may obtain free tickets before December 4 in the main lobby of Building 10.)

The "Eroica" is Beethoven's third symphony — originally dedicated to Napoleon Bonaparte and then angrily and hastily rededicated to "the memory of a great man" when Napoleon, the "people's general, declared himself emperor.

Zoltan Kodaly is a contemporary Hungarian composer and conductor, who writes in a conservative, romantic style. His Hary Janos Suite is a story

ton, but at this point it's the final curtain. Thanks for all your support . . ."

Dagmar, with whom we hope to have an interview for you next week, continues in her role as Appassionata Von Climax in "Li'l Abner" at the Bradford Roof Dinner Theater. Through December.

Coleman Hawkins will be the fourth guest in the Music in America series at Eliot House at Harvard, Sunday, Dec. 10 at 8:30 p.m. This series gives Harvard students an opportunity to witness the different types of music enjoyed by the American proletariat. This aspect is, of course, jazz.

The Harvard Glee Club joins with the Radcliffe Choral So-

ciety to sing at the Isabella Stewart Gardner Museum Sunday the 10th at 3 o'clock in the afternoon. Free!

At Kresge this weekend: Dec. 9, 8:30 p.m., MIT Symphony Orchestra Concert; Dec. 10, 3 p.m., Juilliard Quartet; Dec. 10, 8:30 p.m., MIT Choral Society Concert.

For those of you who were enraptured by our review of the Peruvian Art Exhibit at the Museum of Fine Arts, this same museum now has a simply gorgeous display of Chinese National Art Treasures which, coupled with the African art from Harvard's Peabody Museum, makes for a simply irresistible attraction.

Warren Caesar Wiscombe '64

48 Chairs, 2 People Compose Cast of "The Chairs" at Charles

Ionesco's "The Chairs" and Genet's "The Maids," the double-bill of one-act plays which is presently playing at the Charles Playhouse, are meat for the intellectual as well as the pleasure-seeker. However, the plays themselves were perhaps not enjoyable because of their content, but because of the fine acting which complemented them.

"The Chairs" has a cast of about 50, and yet the only people on stage at any time are an old man and an old woman. This seeming paradox results from the fact that the remaining 48 people are invisible. Each one is represented merely by a chair.

As usual with Ionesco plays, the plot is rather unfathomable, but underlying the vigorous activity and hubbub of "The Chairs" one feels the current of death. The old man and the old woman are rushing toward death at a speed which becomes ever more feverish as the play proceeds.

Fine acting on the part of Stanley Jay, who played the old man, prevented this play from being a complete flop—for witnessing a play involves some projection of the audience into the situation of the actors, and this play was so fantastic that it required an actor of the calibre of Jay to make it half-way believable.

Genet's "The Maids" was much better. It involves two proletarian maids who conspire to murder their mistress. They have long been playing a game where first one and then the

THE CHAIRS, by Eugene Ionesco, and THE MAIDS, by Jean Genet, produced by Frank Sgrue and Michael Murray. Directed by Michael Murray. Lighting by David McGowan. Settings and Costumes by William Roberts.

THE CAST

The Chairs
Old Man Stanley Jay
Old Woman Mary Alice Bayh

The Maids
Claire Carol Teitel
Solange Sylvia Gassel
Madame Ruth Bolton
The Orator Richard Kenerson

Off-Broadway engagement at the Charles till Dec. 27.

other poses as the mistress and orders the other one to do her bidding but they at the same time feel intense resentment that they are forced to do such a thing to maintain their own dignity. The acting in "The Maids" left something to be desired (mostly sincerity), but on the whole it was good entertainment.

I would rate this double-bill as fairly good, but not highly esthetically stimulating. It will remain at the Charles for another three weeks, followed by "The Fantasticks" on Dec. 27.

By Warren Wiscombe '63

King Arthur At Kresge Sunday

Henry Purcell's music to John Dryden's dramatic opera "King Arthur" will be given in concert performance by the M.I.T. Choral Society, conducted by Klaus Liepmann, on Sunday, December 10, at 8:30 p.m., in Kresge Auditorium. Soloists will be Helen Boatwright, soprano, Donald Sullivan, tenor, and Paul Matthen, bass. The Society will be accompanied by members of the M.I.T. Symphony Orchestra with Allan Sly at the harpsichord.

Tickets are \$1.50 and \$2.50, and may be obtained by letter or in person from the Music Office, Room 14N-236 (second floor, Hayden Library building), or may be requested by calling UNiversity 4-6900, extension 3210. Checks should be made

payable to the M.I.T. Choral Society, and a self-addressed, stamped envelope should be enclosed with ticket requests.

"King Arthur" is the lone example in Purcell of a work conceived from the beginning as an opera. Purcell, thirty years Dryden's junior, collaborated with the famous Restoration poet and dramatist on "King Arthur," sharing the ambition that they might create an "apogee of patriotism linked with the arts" — by means of glorifying the origins of British monarchy. Dryden, known for his artistic independence, had been convinced by the success of one of Purcell's earlier contributions to the theatre that Purcell could set his heroic

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